



# *Architecture/Georgia*

July, 1991



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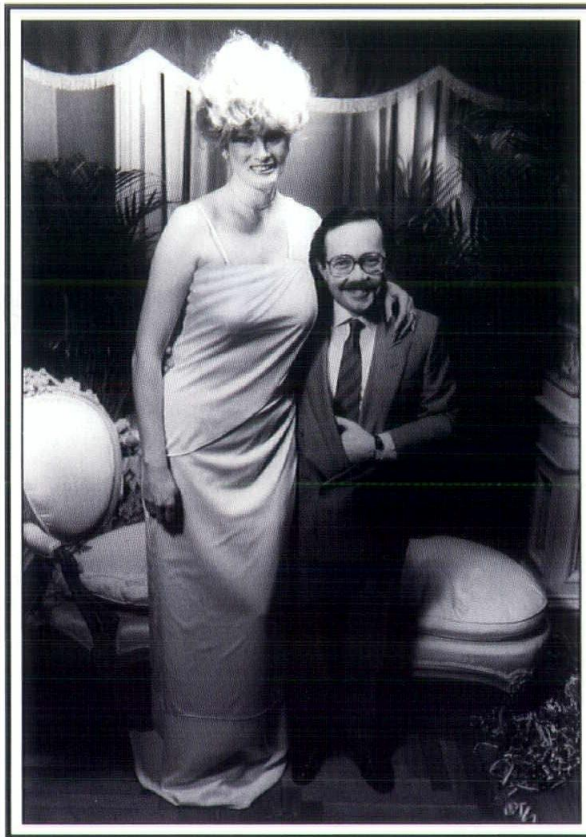
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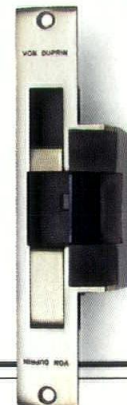
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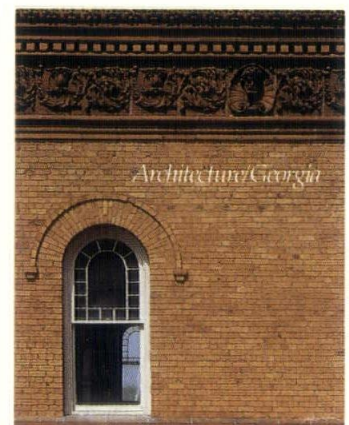
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July 1991  
Vol. 1, No. 3

Cover photo of the Windsor Hotel in Americus is by Brian Gassel.





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## FROM THE PRESIDENT

Do you realize that architecture is one of the few professions today that does not require continuing education as a condition of maintaining licensure to practice? Virtually every state in the nation recognizes that in the building industry the design responsibility for the public's health, safety and welfare demands the education and experience required for the licensing of architects. As a profession, we have developed a national system for accreditation of professional degree programs in colleges (NAAB). We have developed a national system of monitoring the intern architect's training from college to licensing (IDP). There is a uniform licensing examination and basis for reciprocal licensing between states (NCARB). Yet, once an architect has become licensed, he no longer has to demonstrate a maintained standard of competence to practice.

There are a growing number of us who think this particular aspect of our profession is "broke" and needs to be

"fixed" by a uniform system of mandatory continuing education. We believe that the public has a right to expect, in an ever more complex building industry, that licensed architects are competent and that they aggressively maintain their competence in order to protect and promote the health, safety and welfare of the public.

Your GAAIA Board of Directors has urged our regional directors to encourage the Institute Board to change the current policy from voluntary to mandatory continuing education. A resolution to this effect is being presented to the delegates at this year's National Convention. This is truly a grassroots initiative that is rapidly catching on!

To be sure, there are a lot of important issues that need to be addressed once a consensus is reached. First, AIA can only be a strong voice to encourage each state to add mandatory continuing education to their license renewal requirements (only Iowa currently requires it). Then there are the ques-

tions of uniformity, reciprocity, record keeping, program development, etc. As a start, I think NCARB is the natural choice for the record keeping and reciprocity roles. AIA is likewise a natural for program development, as well as colleges and private businesses. The resources are in place, so the details of implementation shouldn't be an obstacle.

I expect there will be a number of architects, both AIA and non-members, who will be resistant to this dramatic change in the status quo. Some will argue that daily practice hones your skills and is continuing education in itself. Others will argue that it costs too much. Then there will be those who are afraid they've forgotten how to learn!

These concerns have been successfully overcome by other professions, and I am confident that architects can overcome them too.

Brian H. Gracey, AIA  
President

Georgia Association/  
American Institute of Architects

## EDITOR'S NOTES

In 1955 for \$4.95 I bought one of the first of many architectural books, *Quality Budget Houses* by Katherine Morrow Ford and Thomas H. Creighton (she was editor of *House and Garden*, he of *Progressive Architecture*). For that amount, half of my weekly salary working for Leon LeGrand Architect (44 hours) in Greenville S.C., I found one hundred architect designed houses under \$20,000.

Looking back through that book the other night I was reminded how much I continue to admire the house that Herb Millkey had designed for his own family; I often drive by it, although you can barely see it through the heavy woods that surround and buffer. The only other Georgia house in the book was the one that Ellamae Ellis League designed for her son and his family, which of course was where Joe League grew up (see page 30).

For the past weeks I have been living in the house Jimmy Wilkinson built in 1947 and added to in 1952. Purchased recently by an investor, I suppose it is destined to be razed for a more profitable use of its beautiful land. The house like the one Wilkinson designed for Price Gilbert (destroyed several years ago to be replaced by three mediocre examples of traditionalism) responded to the era of adventurism in design and inventive use of

material. It, for many of us, began as did Millkey's house, to explore issues of ventilation, structure, image and economy. My own experience these past weeks has led me to gain respect for Jimmy's design ability and exploration. The house has its forefathers in the Harvard alumni of the forties, but it is a genuine response to a house of its time, far more intriguing than the expressions of amateur historicism that are invading our neighborhoods faster than cockroaches can mate.

Jimmy's house is wonderfully situated in the midst of heavy woods, high on a hill. The vaulted ceiling of the living/dining room soars up facing southward into the trees with an extended overhang at just the right angle and dimension to protect the large glass areas. Designed without air conditioning, the venting system as conceived works, and breezes waft through the rooms, which a later screen porch enhances.

Much of the early modern residential work is disappearing; we knowingly despair when the Atlanta Raoul residence by Bradford Gilbert (New York) burned in June, but we haven't caught on that another generation of architecture is getting lost to us as well, and who knows, it might just be more important.

■ What ever happened to the Franklin Delano Roosevelt Memorial, a competition winning design by Pedersen & Tilney Architects? Do you remember Mitchell/Giurgola's winning scheme for the national AIA headquarters; the building as constructed was designed by The Architect's Collaborative. A 1961 for the Boston City Hall brought opportunities to teachers Kallman, McKinnell and Knowles who were the competition winners of that project. At Yale University, a competition was held for the design of the Mathematics Building; its winner was Robert Venturi and firm. Of these four competitions only the Boston City Hall was completed by the winning architect.

Recent architectural competition winners have fared no better fate. One of the most significant winners, Maya Lin, whose design was selected in the Vietnam Veterans Memorial Competition, managed to see her design constructed in a way that the subtle beauty of that design remained intact, only after much struggle and public controversy.

A recent competition was held for the design of the Korean War Veterans Memorial. A jury of veterans with professional advisors selected the entry of Burns Lucas/Leon/Lucas Architects with Eliza Penypacker Oberholtzer.

At a joint meeting of the Atlanta Chapter AIA and the Atlanta Society of Architects,

*Continued on page 6*



# Editor's Notes - from page 5

ASA, John Lucas was invited to explain his team's winning scheme, the concepts that set the design, and the subsequent events that have led their firm to take legal action to seek continued participation in the process of realizing this design.

The meeting was led by presidents Richard Rothman, for the Atlanta Chapter AIA, and Patricia Kerlin, ASA; the opportunity to

hear this discussion would not have occurred without the spirited push of Joe Amisano FAIA, a board member of ASA. C. James Lawler, FAIA national president AIA came to Atlanta to hear Lucas, and he participated in the lengthy discussion that followed.

Lucas Carefully explained the design intention of the winning scheme. He took the group through the design and with numerous slides discussed their intentions of representing the character of the war and the memory of all the veterans. He discussed their efforts to build a model, after being notified of their success, that was unveiled by President Bush June 14, 1989 at the White House.

Lucas's firm was to be retained at Design Consultants according to the competition guidelines. The Corps of Engineers with the American Battle Monuments Commission selected an architect to proceed with the development of the project into construction.

As in the Vietnam Memorial, the Washington firm, Cooper/Lecky Architects, PC was selected for these services. Political controversy repeats itself as these professionals proceed in responding to their clients. With limited, if any, input from Lucas's firm, the winning design is unrecognizable in the later schemes submitted by Cooper/Lecky to the Washington design review agencies. The illustrations exhibit the premiated plan and a plan which Bill Lecky explained to me has been long abandoned but which does indi-

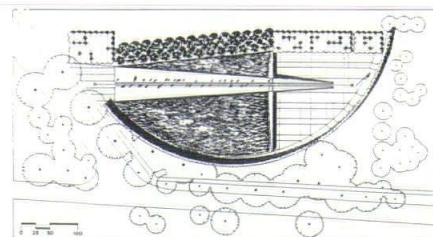
cate how the process of developing the memorial is responding to their clients requests.

The architectural community took issue with the changes proposed in the Vietnam Memorial, and with serious concern supported Lin's design. With the Korean Memorial there seems to be a different direction, the design that won seems to be forgotten as much as the winning design team seems left out of the process. Who is at fault will probably be debated. What is at risk is the loss of a significant design solution to a major memorial site, by a team of highly creative and responsible professionals whose participation in the final project needs to be guaranteed.

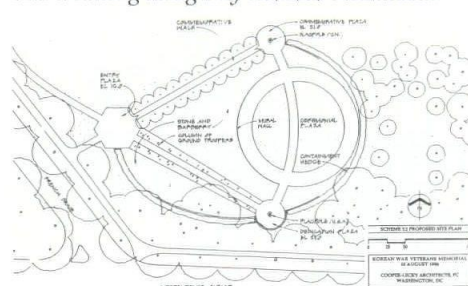
The competition process has over the centuries, from the Washington monument, the White House, The Boston City Hall, the St. Louis Arch produced significant architecture for Americans. Maya Lin continued the heritage and so, the team Burns/Leon/Lucas should be allowed to see their design implemented. The jury of the competition selected this scheme; it should be built.

Richard Rothman has sent a statement of interest to AIA membership, review it and take some action if you feel inclined. If you have seen the Vietnam Memorial and find it of significant quality, then keep it in mind as you consider writing your Congressman.

Kemp Mooney, AIA, Editor



The winning design by BL/L/L/ Architects



Revised Scheme by Cooper/Lecky Architects PC

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Architects, a joint venture

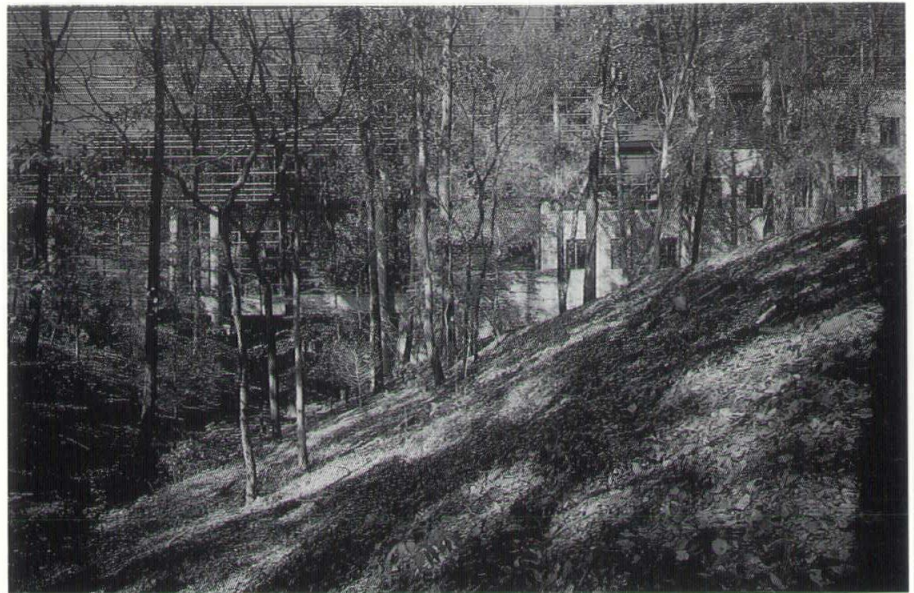
The Southern Progress Corporation; *Owners*  
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## *Architect:*

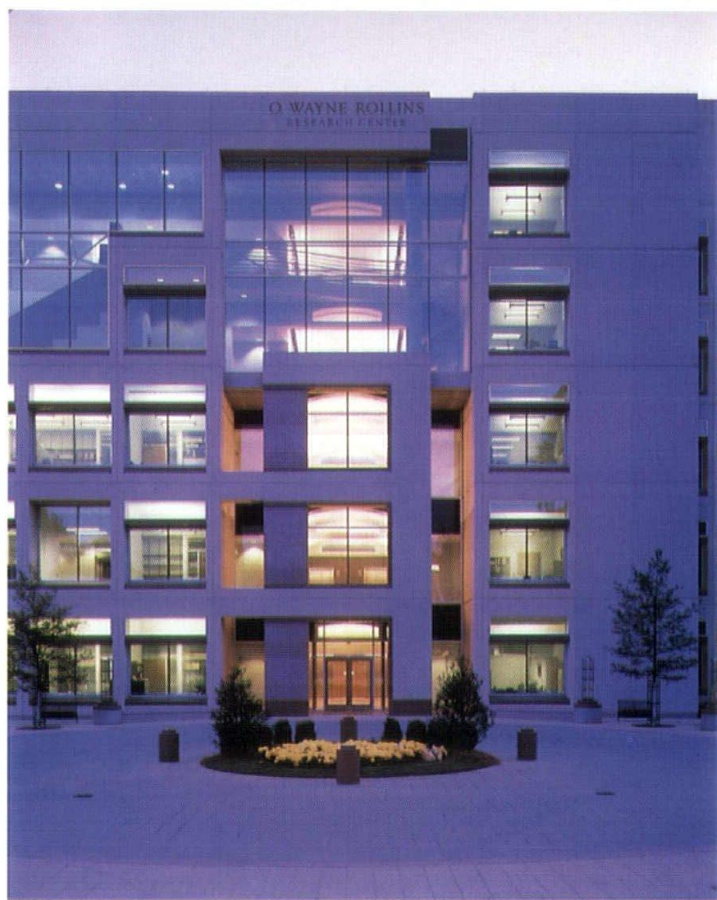
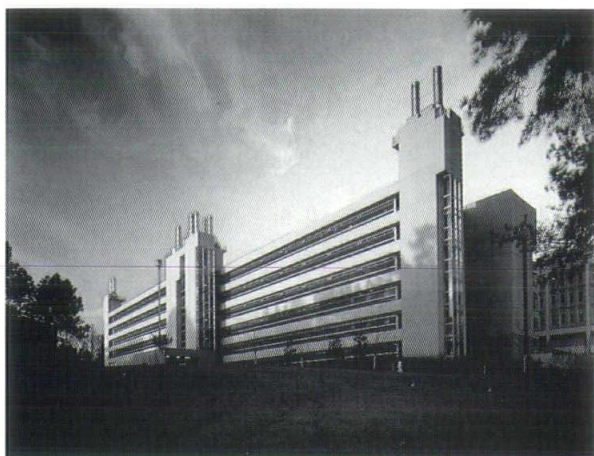
In seeking a new corporate headquarters building to replace a smaller one designed by the same architects 20 years earlier, a southern publishing company faced a dilemma. They wanted to recreate the smaller building's collegiality and preserve the same environmental relationship of building to site that characterized the old building. The architects achieved the objective through a concept focused on a grand stairway that penetrates four levels of the building. Each landing offers opportunities for spontaneous meetings and interaction among employees from different departments of the corporation. The stairway is also the form generator for the building, clearly reflected in the stepped glass and stone facade. The connection to nature is reinforced by the cradling of the building in the ravine, sited to preserve the hardwoods of the lush site. The glass facade brings the outside in, offering workers a view of nature throughout the day. A highlight is the winter garden reception/lobby area. The 3,000 square foot space bridges a 35-foot-deep ravine, creating a dramatic interior seemingly suspended in the treetops. The interior design concept was developed concurrently with the building design, furthering the building's integration with site and overall objectives.

## *Jury comments:*

"It has a transparency that makes such a large building work in a pristine, natural setting." "The procession really relates to the canyon." "The stepped ruin idea combined with the glass volume is done unusually well." "An elegant piece of work, comfortably sited in a wonderful setting."







## O. WAYNE ROLLINS RESEARCH CENTER

Atlanta

Rosser Fabrap International Architects Engineers

Emory University; *Owner*

BCB, Inc.; *General Contractor*

### *Architect:*

This 265,000-square-foot interdisciplinary research lab is the first for a research center planned by a consortium of Atlanta educational institutions. In effect, a new campus will be formed and the architect established a vocabulary and building system easily replicated in future projects. Concurrently, the project is designed to complement the older campus and its collection of classical and modern buildings executed in marble, stone, and architectural concrete. The building's long configuration defines a linear green space and mall which will serve future buildings to the north. A parallel event inside is a monumental stair providing visual connection to six levels of research and office space. This stair overlooks the mall and, with its landings expanded into small social lounges, encourages user interaction. The stair's social function is further reinforced by "anchors": a student lounge at the lower floor and a faculty lounge at the top. The project is organized with two wings about a central lobby/service core, with the wings offset to allow vistas at the ends of corridors. The major corridor nearest the approach elevation serves public access to researcher offices; the elevation is a grid in precast concrete directly expressing these individual units. Labs are modular and served by a central service corridor. Mechanical exhaust systems are connected laterally along the west elevation and combined into four vertical stacks. The elevation exploits the exterior horizontal mechanical runs as sun shading and window washing shelves. This design was named one of the 1990 Precast/Prestressed Concrete Institute Design Awards winners.

### *Jury comments:*

"It's appropriately mechanistic. It announces it is a lab. I like the expression of the staircase. The building is elegant and rational." "It seems too corporate and industrial for a college campus, if it's a generator for this part of the campus." "I like the sense of procession and the simple, elegant layering. The lack of context is a problem from a presentation standpoint. We don't have enough information to evaluate the project accurately." "The building has a forceful clarity and simplicity, but the plan might be more eventful." "There's a good chance that the space between this building and its neighbor is greatly enhanced and animated, since the most dynamic functions are the most transparent."







## HOUSE CHMAR

Atlanta

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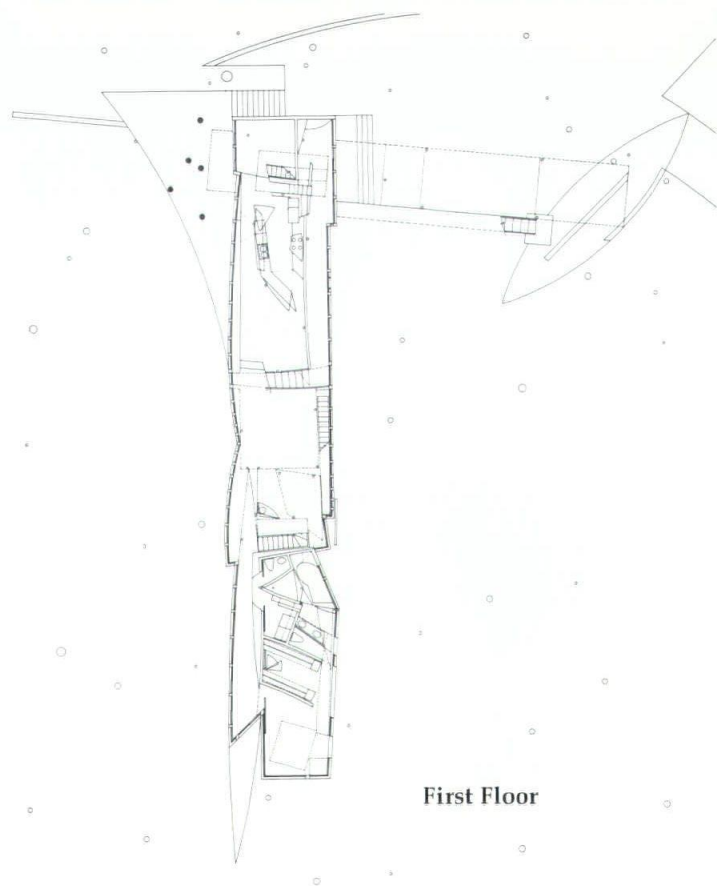
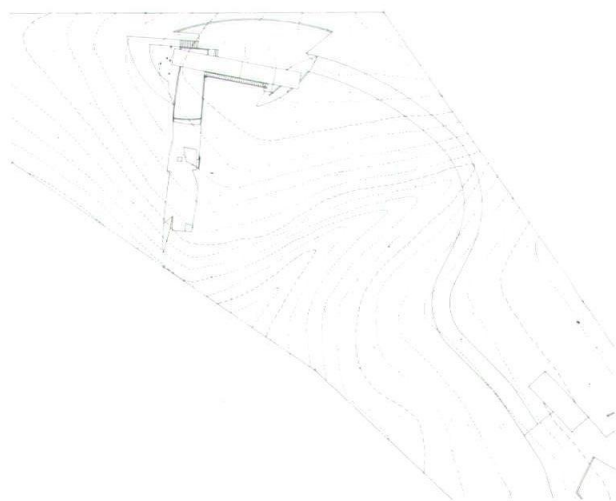
Timothy Hursley-The Arkansas Office, photography

### Architect:

Where the tree had fallen, an opening occurred in the woods. The house occupies the position of the fallen tree. The house also occupies the attitude of the people who inhabit it: an attitude of multiplicities and dualities. The interior spaces enclose and protect; at the same time, their geometries imply extensions into the space of the woods. Particular exterior zones become one with particular interior zones. The house is narrow but not limited. It is isolated in the half-light of the woods yet at its very heart is the Goshinden room where light and companionship are shared.

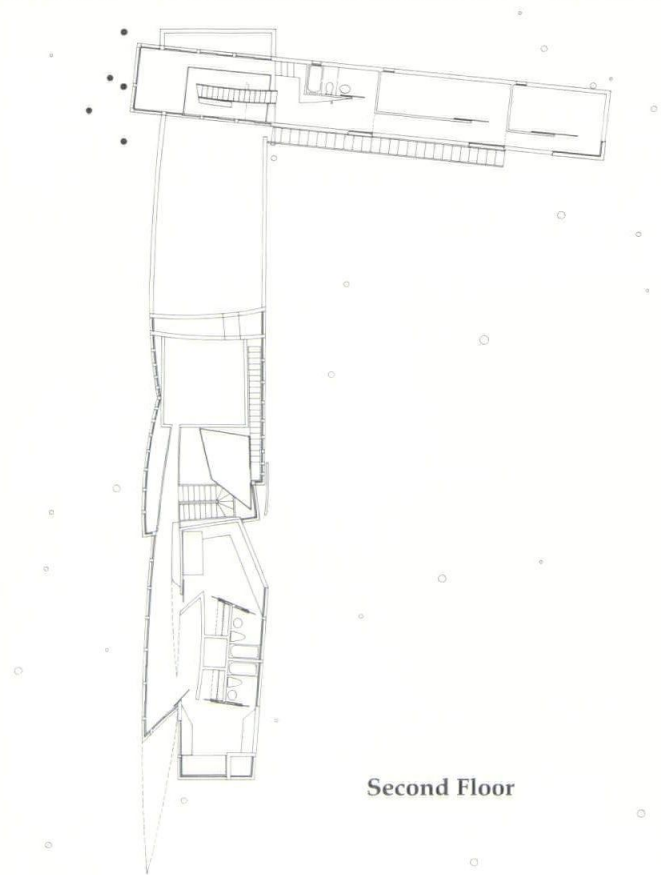
### Jury comments:

"It was intriguing to see how the architect made an attempt to translate a metaphor about the site." "I think the fragmentation is reflective of our times." "There's a lot of crudeness of the finishes that's refreshing after seeing a lot of obsessive finishes (in other projects). It's not too self-conscious in its construction and detailing." "I agree, inherent in the deconstructivist movement is the slashing and fracturing of a context that is usually in need of mending. In this setting, however, a more willful act of object making can be justified. Here poetry has transcended ego." "Sitting at the prow feels like riding through the forest on a fallen tree."



First Floor

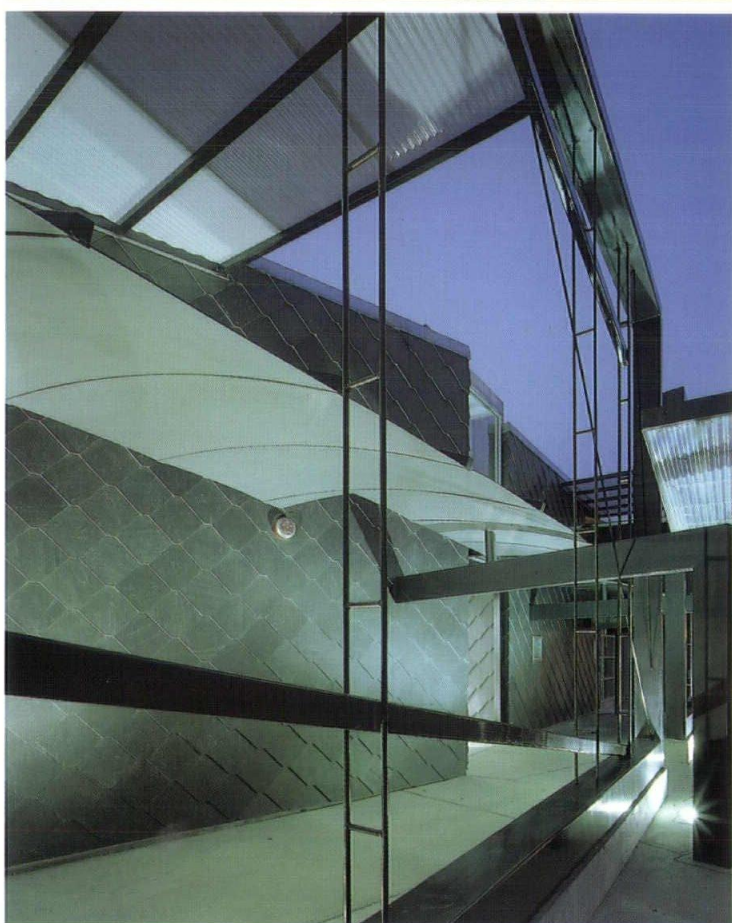
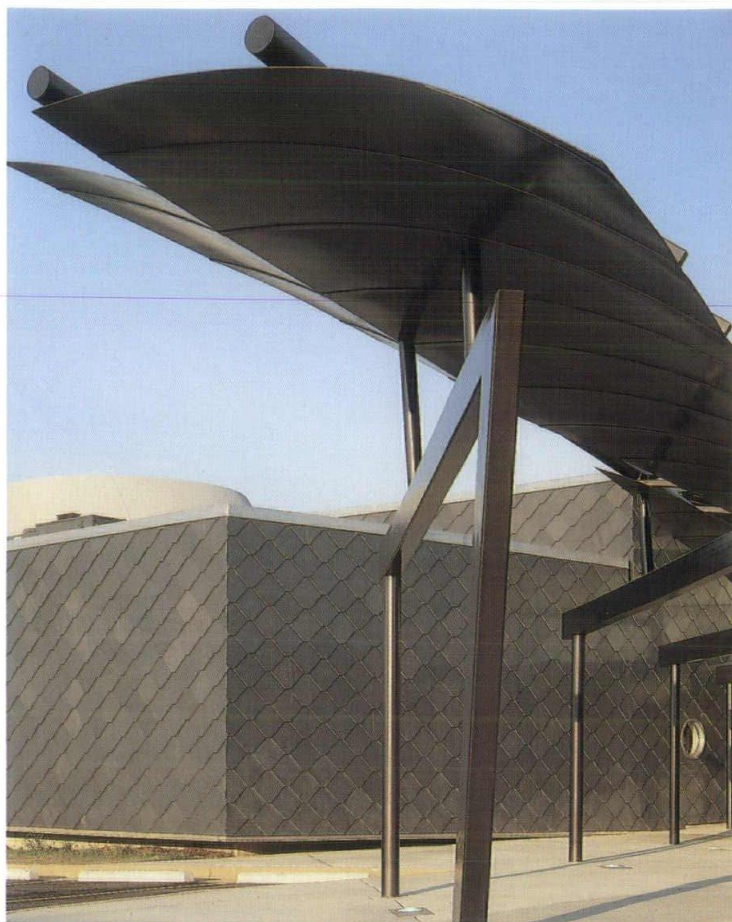
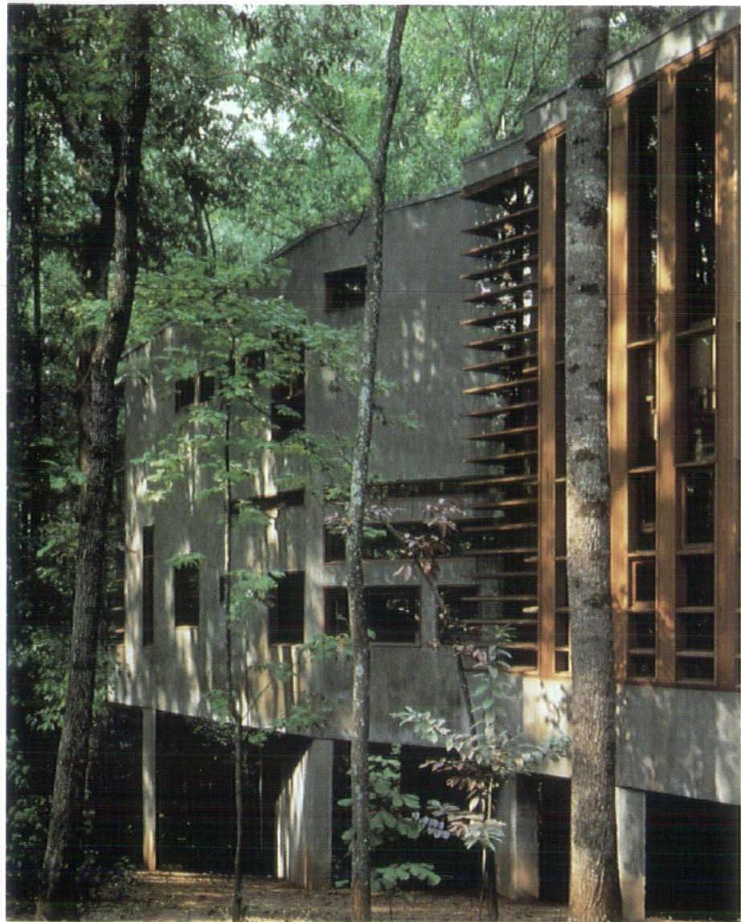




Second Floor







*House Chmar*

*Buckhead Branch Library*



## BUCKHEAD BRANCH LIBRARY

Atlanta

SCOGIN ELAM AND BRAY ARCHITECTS

Fulton County Library System, Owners

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Heery Program Managers, Construction Program Management

Browder & LeGuizamon & Assoc., Structural Engineers

Jones Nall & Davis, Mechanical & Electrical Engineers

Douglas Allen, Landscape Architect

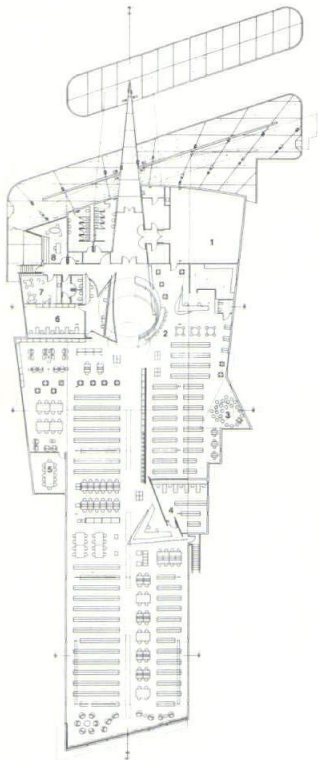
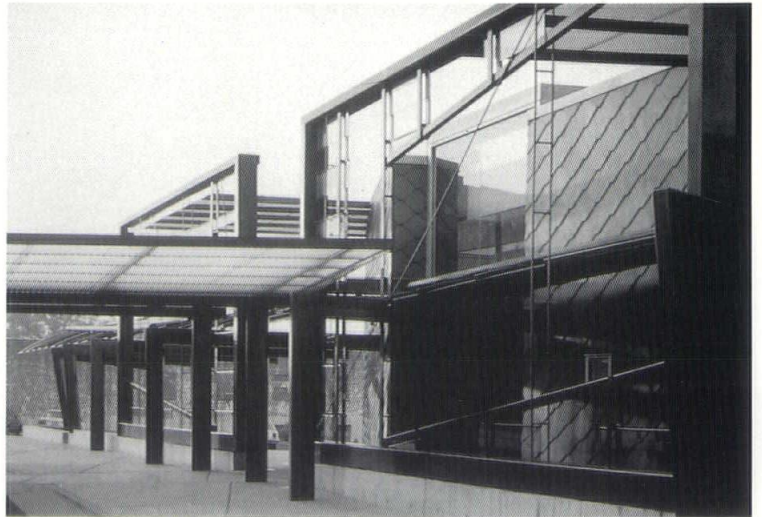
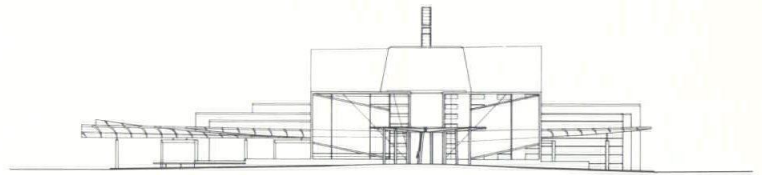
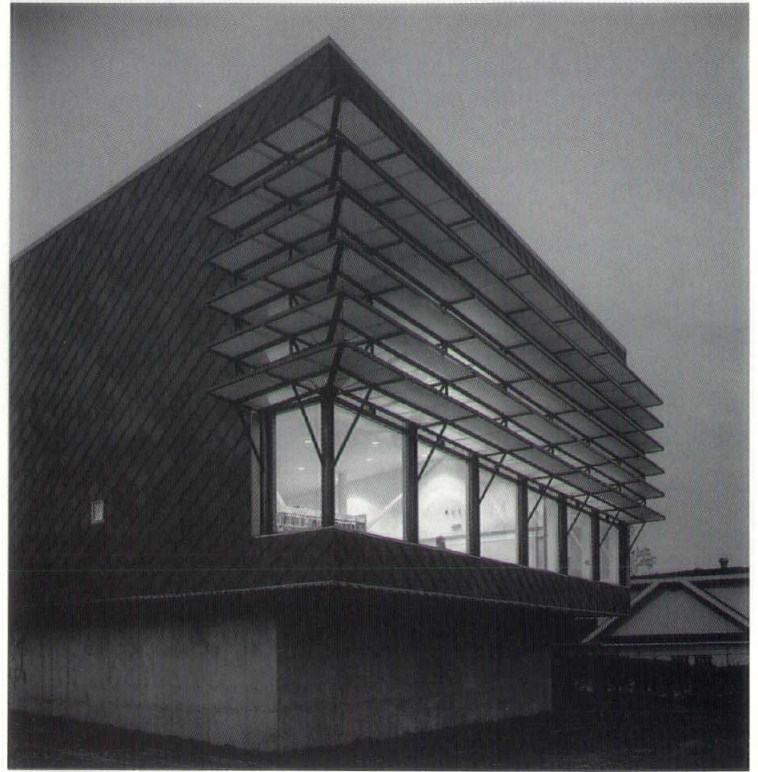
Timothy Hursley - The Arkansas Office, photography

### Architect:

This library facility serves the commercial and residential core of the Buckhead community and is the largest of the library system's branches. The structure has 22,000 square feet and is located in a unique nouveau riche strip of shops, restaurants, galleries and office structures. The plan organization is linear: sidewalk, entry sequence, circulation desk, reference and main reading room. This reading room enjoys a spectacular view of the downtown spine of the city. Children's services, public meeting room and periodicals are located in "saddle bags" off the main linear circulation.

### Jury comments:

"Although the formal architectural exercises might have been better informed by daylighting concerns, the building is a knockout. It's a contemporary roadside cathedral to the information age." "But it has narrative, like a book itself, when you start reading the pieces." "Dynamic, incredible energy, great composition of abstract exterior forms."




### Key

- 1 - Public meeting room
- 2 - Children's services
- 3 - Story corner
- 4 - Reference workroom
- 5 - Conference room
- 6 - Circulation workroom
- 7 - Staff lounge
- 8 - Director's office









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Rosser Fabrap International; *Electrical*  
Neiken/Uzun Structural Engineers, Inc.; *Structural*

Recipient of a 1990 Georgia Energy Design Award, this thirty-one story office building in Landmarks Atlanta development "Concourse", is the first of a pair of towers which are the focal points of a mixed-use center designed by Thompson, Ventulett, Stainback & Associates, Inc. of Atlanta. The structure contains 751,000 square feet of treated space.

The first tower at Concourse responds to the owner's vision that it present a "memorable shape on the horizon", reminiscent of classic urban high-rise design, as it rises 570 feet to the top of its signature dome. Resting on an articulated granite and precast base, the upper floors reflect the triple banded "Concourse look" of emerald panels, green vision glass and silver framing. The building features an energy efficient exterior enclosure, a computer controlled energy management system as well as a "peak saving" feature for reduced energy costs.

The tower is sheathed in several different colors of glass, all of which provide excellent transmission of 'U' values and shading coefficients.

W. L. Thompson Consulting Engineers, Inc. of Atlanta were the design engineers for the energy systems.



Photos by Gordon Kilgore



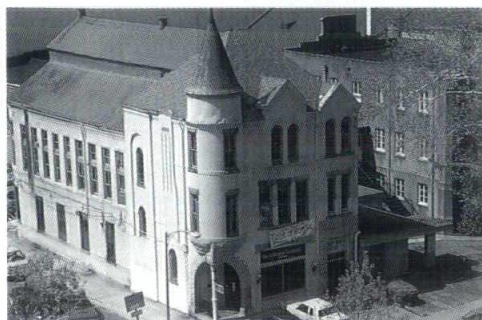
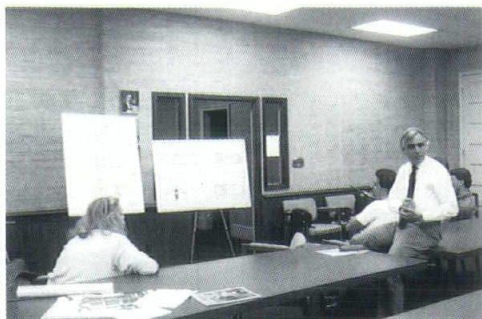


Photo by Gordon Kilgore

## Macon Heritage Foundation Design Charette

On Saturday, January 19th, it was my pleasure to serve as co-juror for the Macon Heritage Foundation Design Charette along with Linda Ramsay, President-elect of the GAAIA and Chairperson of the Historic Resources Committee of the AIA. The purpose of this Charette was to explore programmatic design issues and critical ideas relating to the restoration and renovation of Macon's first public Library, now known as the 652 Mulberry St. Building. This beautiful old Romanesque Revival structure, originally constructed in 1889, currently serves as the headquarters of the Macon Heritage Foundation. It is the intention of the Foundation to restore this historic landmark's original integrity and reclaim new office, exhibition, and work space for their own organization. The idea for the Charette came from Jordan Jelks, AIA, of Holiday, Couch, Hollis & Jelks, Architects, and was co-sponsored by the Middle Georgia Chapter of the AIA and the Macon Heritage Foundation. It was Mr. Jelks' desire to solicit ideas from the architectural community at large that became the impetus for organizing the day long event. The Charette itself was directed by David Richardson, AIA (his firm, Richardson & Associates, Architects, is the firm of record for the project), along with Dan Bircheat of the same firm, and Russell Claxton, President of the Middle Georgia Chapter AIA, and partner in the firm of Dennis & Dennis, Architects. Their extensive efforts focused civic awareness on the preservation of the Mulberry St. Building through local newspaper and TV coverage of the Design Charette.

Actual design work got under way on the top floor of the Grand Building directly across the street after morning tours of the old Library by Mrs. Maryel Battin, President of the Macon Heritage Foundation. Mrs. Battin has long been an active leader in the preservation of Macon's architectural heritage and her insights into the history of the Library's primary reading room, social uses of subsidiary rooms, and even fireplace

mantel details invested the long dormant wood and plaster with a living cultural presence.

By early afternoon, four design teams: Jordan Jelks, Mike Parker, Russell Claxton, and Mike Slater/David Asaud/David Selby, began exploring programmatic plan arrangements and interior elevation studies based on the Foundation's projected requirements. The afternoon's work culminated in a presentation of findings to the Foundation's board of directors and staff, with jury critique by Ms. Ramsay and myself. In the course of this review it became apparent that in an effort to accommodate the Foundation's request for auxiliary leasable tenant space on the ground floor, the solutions have to sacrifice the original design intent of the main open space - a magnificent two-story reading room with exposed wood trusses and clerestory above. At the same time, the leasable area yielded on the ground floor was somewhat less than desirable to potential clients in that it would be bounded by an unpenetrated solid brick exterior wall (National Historic Preservation requirements forbid changes on the exterior). Although pursuit of the potential outside revenue sources is certainly understandable, this particular approach ran the risk of violating the "sacred/profane" intent of the original scheme, while at the same time, failing to realistically accomplish all the economic goals really envisioned. The jury's consensus was that other avenues of revenue generation should be explored by the Foundation, leaving the integrity of the existing structural and spatial definition intact.

On a slightly more abstruse but perhaps even more important level, maintenance of the stylistic/aesthetic philosophy comes into question. The revival of this developed Romanesque style, common in many parts of the country during the era of the Library's construction, was expressed chiefly by the well-known brick arch, variegated brick patterns, deliberate articulation of structure, and

*Continued on page 25*



# DUNWODY, BEELAND & HENDERSON EIGHTY YEARS OF PROFESSIONAL SERVICE

Established in 1912, Dunwody, Beeland & Henderson is one of Georgia's oldest professional firms, with the third generation Dunwody, Gene, Jr., as one of the new blood. Projects that recently have been completed include the new library at Mercer University, restoration of the 400 Block, Poplar Street for Atlanta Gas Light Company and the Hemlock Medical Office Building. A new museum at Warner Robbins is under construction and design studies for the proposed Georgia Music Hall of Fame have been exhibited.

Eugene Cox Dunwody FAIA was president of Macon's City Council for several terms; following the community active policies of his father, Gene, Jr. is beginning his run for the City Council this month.

CREDITS: Mercer and Hemlock

Lindsey & Ritter, Albany; *Structural*

Nottingham, Brook & Pennington, Macon; *Mechanical and Electrical*

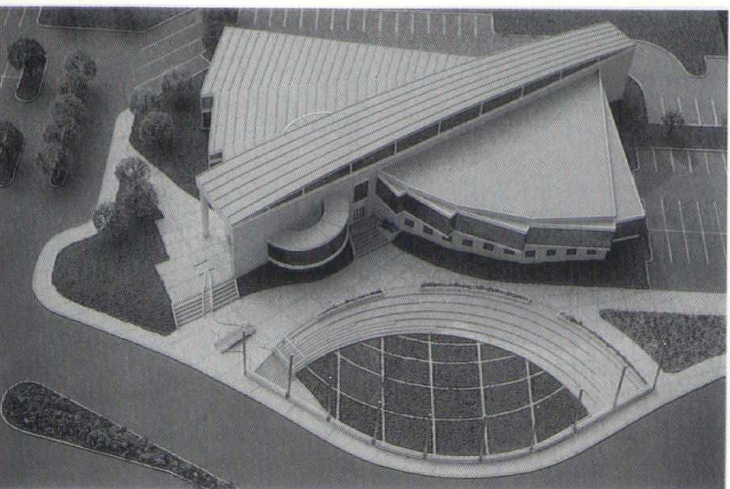
Williams & Associates, Macon; *Contractor*



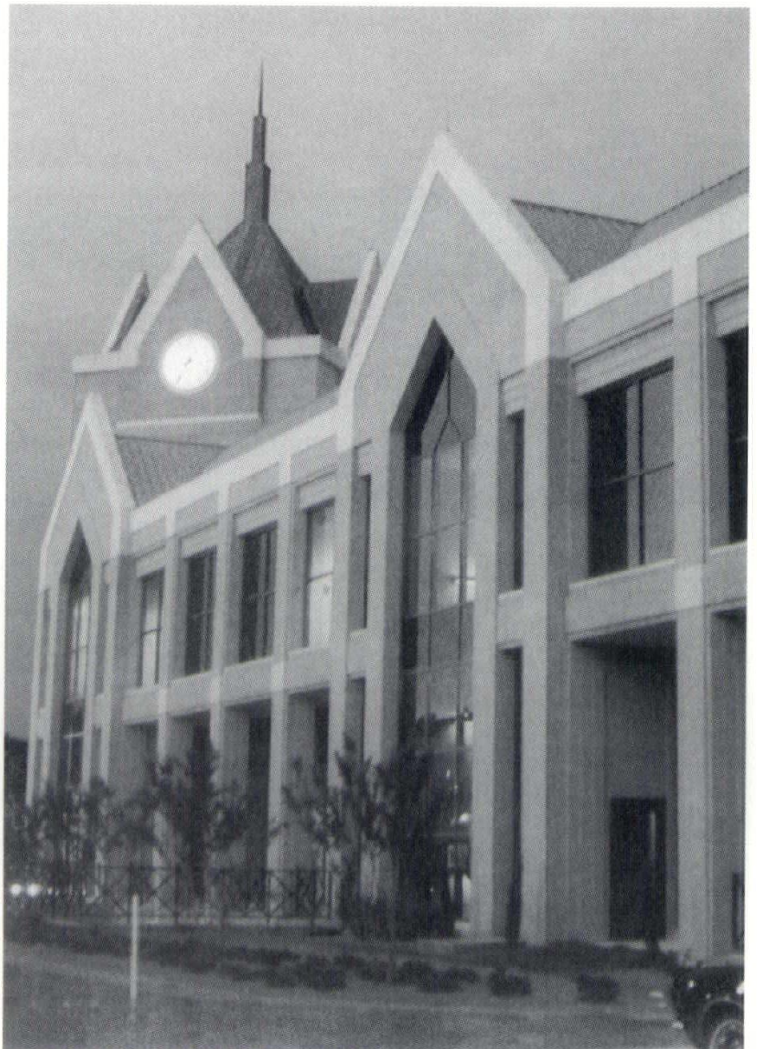
Atlanta Gas Light, 400 Block Poplar Street



Hemlock Medical Offices; Macon



Proposed Georgia Music Hall of Fame



Library, Mercer University; Macon



## AMERICUS AND THE WINDSOR GEORGIA'S ARCHITECTURAL HERITAGE

Parts of 1978/79 I like to forget about, but with the negatives of those months a delightful experience occurred, my first of many visits to Americus. The town intrigued me due to the substantial remains of the 1880-1890 commercial architecture. The aluminum siding salesmen must not have found their way into this handsome town.

Americus is a town with a commercial center that achieves its physical character through commercial blocks of two storey masonry facades built during the period 1880 to 1920; many of these are in a state of good repair with the original design intentions still evident. The fortunate number of these structures help give Americus an urban design continuity not found in many other similar sized towns. This fabric of two storey structures is punctuated by steeples, a few multi-floor structures, and most significantly by the Windsor Hotel.

Initially planned as the county seat of Sumter County, the railroad had a profound impact on Americus. The north-south line built in 1854 was joined with the east-west in 1880's. The transportation center caused a healthy commercial growth and in addition set the stage for the eventual construction of one of the most remarkable buildings in Georgia for that time, the Windsor Hotel.

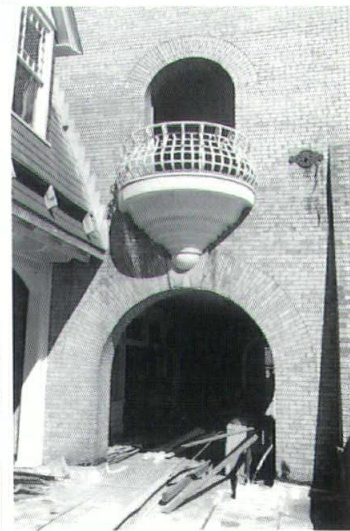
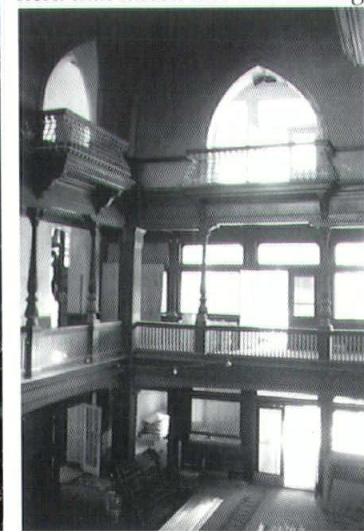
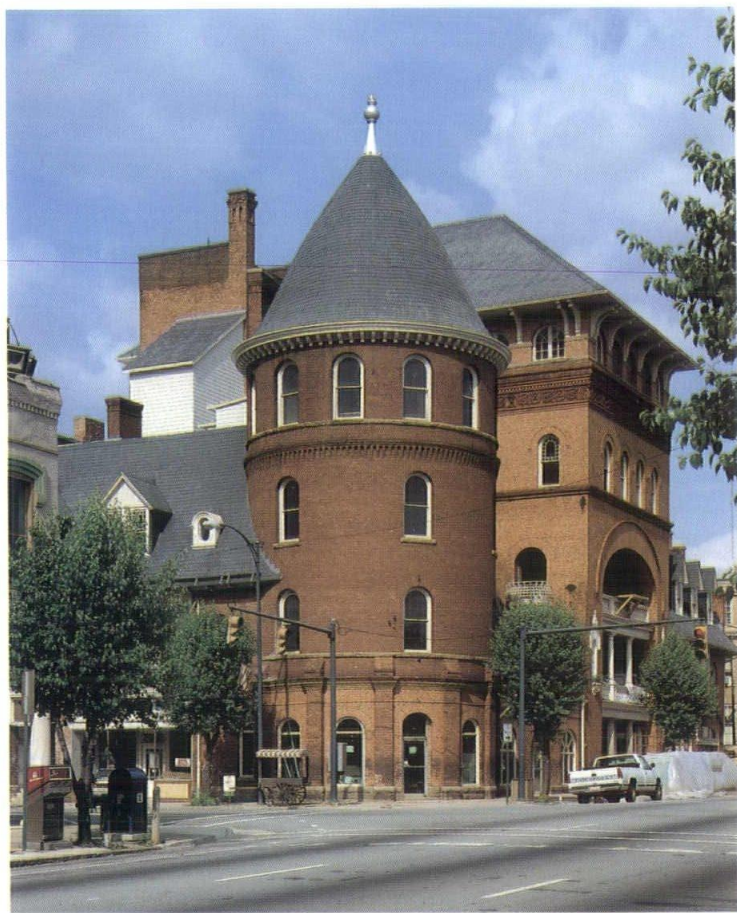
Americus in the 1880's bustled with energy and underwent a period of hope and prosperity that brought vast changes to that part of Georgia. Americus did not accept the character of a post civil-war town of defeat but instead, exhibited pride and expectant prosperity.

In early 1890 the Americus Daily Recorder sounded the need for a hotel. Americus Manufacturing and Improvement Company (AMIC) was organized and the new group applied for a state charter for the purpose of erecting a first-class hotel. Two Atlanta architects were interviewed, W. H. Parkins and G. L. Norrman. After Parkins was selected he announced plans for an eleven story wooden building to house the hotel. With a sense of determination G. L. Norrman went forward and submitted his own design at the same time that the selected architect Parkins presented his. Norrman and his design impressed the AMIC; they reversed their decision and contracted with Norrman for the hotel project.

James Smith of Sparta was selected General Contractor for the mixed-use project.

Ground was broken for the hotel in September of 1890. Over the following year the construction was a focus of the commercial area of Americus. In 1891 at Christmas the elevators were installed; the masonry had been finished in late October. The interior work was busily underway.

The opening affair on June 16, 1892 was called the social event of the year. Americus turned out in force with tours of the building from 4 to 6:30pm; stockholders and their families were invited to inspect the structure from 7 to 9; and then, a ball was held that lasted late into the night.



Photos by Brian Gassel

Photos by Joe King



An original goal of the AMIC was for the Windsor to become a resort hotel attracting tourists traveling to Florida from the north and west. Thomasville had succeeded in this market and it was thought that the southern neighbor had no advantage over Americus. After the spectacular opening the bright future of the hotel began to pale. Dr. Steve Gurr, PhD documented in a booklet *The Windsor of Victorian Americus* "The fact was, however that the Windsor failed to attract great numbers of tourists to the city. The hotel settled down to a trade made up largely of regulars who made this their home the year round. Traveling men of the early 1900's found the Windsor the best place to stop over when they were in the area. The ballroom on the fifth floor served as the center for social events in the city, and the second floor restaurant provided local citizens with a place to meet and dine. If tourists failed to fill the city, Americus didn't seem to mind and certainly none faulted the Windsor."

On June 29, 1991, a Saturday, six hundred curious visitors toured the rehabilitation of this amazing complex. Fifty three renovated rooms will reopen in September and the hotel will once more become a functioning center for Americus and its citizens.

Rehabilitation has been undertaken in a joint public-private partnership, according to Jo Childress of Americus, she is manager of the Main Street Program for the city. The city and a limited partnership, The Windsor Development Corporation headed by Russell Thompson, Jr., have been instrumental in moving this project forward. Jim Littlefield, an engineer, and Warren-Scott Contractors, both of Americus, along with Anders Kaufmann AIA have been the professional team.

Plans to operate the hotel are set and it will open in September several months before its centennial celebration.

Gottfried L. Norrman practiced in Atlanta; in Americus he designed the early firehouse which included an adjacent water tower and facility, completed in 1890. This formal structure was restored in 1977 by the law firm Crisp, Oxford, McKelvey & Jones for their own use. The three floored structure faced Windsor Park, an early green space that served the commercial areas as well as the hotel. A residence by Norrman, also in Americus, is soon to be renovated by its new owners.

Norrman was born in Sweden in 1846; he was educated at the University of Copenhagen and in Germany. He was widely traveled and his designs were influenced by these experiences and exposures. Active in Atlanta from 1880 to his death in 1909, he designed a number of Atlanta structures including the Peters Mansion, now a restaurant, between Ponce de Leon and North Avenues.

His successful design for the Windsor stands today as an example of eclectic Victorian. Many areas of the complex are worth examination. The facades are developed as a series of structures as opposed to a single mass. It appears that this was Norman's intent to reduce the impact of such a large building within the town fabric. By breaking the facade he repeats rhythms of the surrounding blocks. Shops at street level enjoy their separate identity while being a part of the overall complex. A four storey round tower on one corner is a bold image maker; on the opposite side overlooking the expired Windsor Park is a six floor square observation tower.

Kemp Mooney, AIA

Source: Windsor Preservation Study, prepared by Middle Flint Area Planning & Development Commission



Windsor park and adjacent buildings in 1894.



Windsor Hotel window and door detail



Americus from The Windsor

Norrman's Firehouse from hotel



Third floor, firehouse

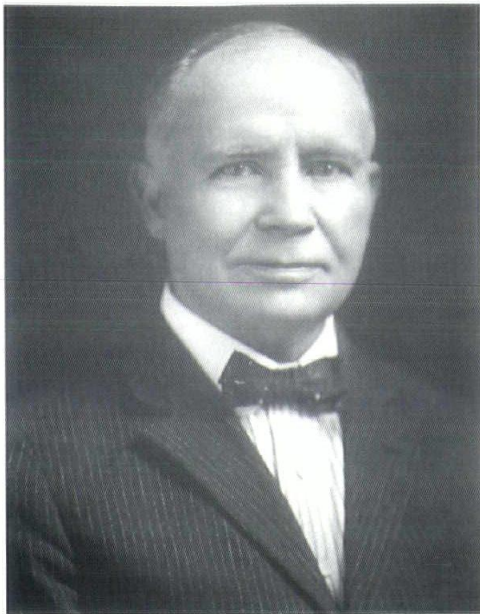


Photos by Joe King



Photo by Brian Gassel





## Dennis & Dennis

Dennis & Dennis of Macon is Georgia's oldest architectural firm. It was established by P.E. Dennis in the Fall of 1884. According to Tony Wren, AIA archivist in Washington, there are 14 older American firms.

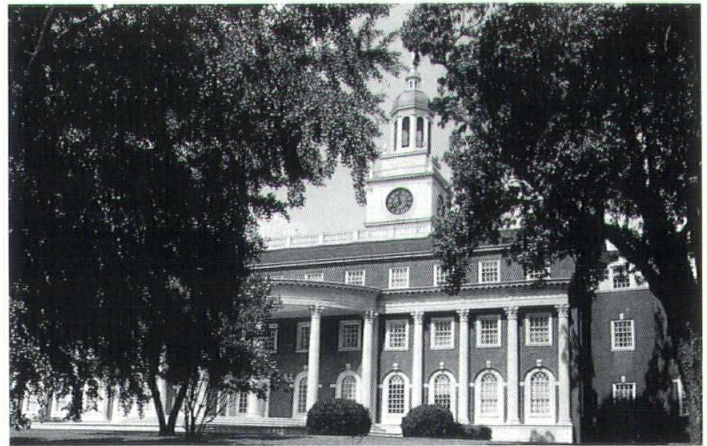
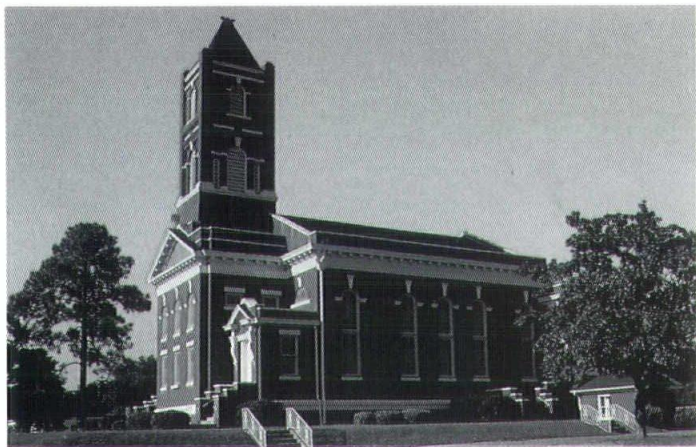
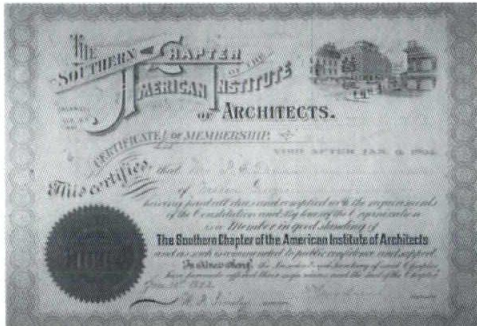
P.E. Dennis was a charter member of the Southern Chapter of the AIA, established in 1892. In 1927 he wrote of his career. "One of my town friends, knowing that my education included engineering, sent for me to make some plans for a building. He also employed me to help in the building of the same and this way my life was turned into its present channel of architecture."

"An advertisement for a draftsman by a Macon architect was answered, and this resulted in my coming to Macon. A journeyman's experience of three years resulted in my opening an office of my own account in the Fall of 1884. After worrying some as to where my business would come from, and having it develop from unexpected sources, my resolve was to trust in the Lord for it and be

content with what He sent." (The firm still basically employs this approach to marketing in spite of many years of trying to develop alternatives.)

His first major project was the Baldwin County Courthouse, in 1885. It was remodeled by Elliot Dunwoody in 1937. In the 1880's J.S. Shingler of Ashburn commissioned Mr. Dennis to design two houses and various commercial buildings. This led to his first church project, the First Methodist Church of Ashburn, 1890, and second courthouse, Turner County, with another Macon architect, Alexander Blair. Another of his early clients was Dr. W. G. Lee of Macon. The Karsten-Denson Hardware Company on 3rd Street is housed in one of Dr. Lee's buildings. In exchange for his horse and buggy and architectural services, Mr. Dennis acquired his first automobile, a 1914 Hupmobile.

He was joined by his son John C. in 1912, hence the name Dennis & Dennis. The practice flourished. Associate architects for Egerton Swartwout's Macon Auditorium in 1925, the firm was commissioned to do extensive alterations to the Macon City Hall in 1934. Ward Dennis credits this project with assuring that the firm would survive the depres-





sion. Ward, John's younger brother, joined the practice in 1937.

Ward related several tales of the Macon architectural community in the early 1900's:

"When the Bibb county commissioners set out to build a new Courthouse in 1923, they announced that all five Macon architectural firms would be given a fair chance to do the job. Each was to submit a design in a formal competition with a secret logo identifying the authors of each submission, with a copy of the logo and name of the firm placed in a plain, sealed envelope. Alexander Blair, Dennis & Dennis, Dunwoody & Oliphant, Curran Ellis and Happ and Shelverton all entered the competition. Curran Ellis was not happy with the idea of a design competition. He possessed every contact imaginable at the courthouse, and had probably assumed that the job would be awarded to him without delay. The commissioners were simply afraid to do this with such an important project. Mr. Ellis' solution to the problem was fairly straightforward. On the day of submission, he hustled into the commissioners' meeting room several minutes after the deadline had expired, apologized to the commissioners for being late, and placed his drawings up beside the coded entries. He got the job."

"Pangs of the Great Depression, first felt with the crash of the stock exchange and subsequent padlocking of the banks, were quite as agonizing to construction as to banking."

"There were only two jobs 'on the boards' at Dennis & Dennis in late 1929. One involved alterations to the Dempsey Hotel. The other was the C & S bank on Cherry Street, in association with W. Elliot Dunwoody. Miller Lane, the C & S founder, had one admonition for the architects. "Keep those window sills 'way up above eyelevel, so my boys can't sit there all day watching the wind blow the skirts of those young flappers on Cherry Street."

"The handsome Cherry Street facade was 'influenced' by Sir Christopher Wren's Hampton Court Palace. The C & S was complete with hand-made Old Virginia brick and Georgia marble trim. Corinthian pilaster capitals, cornice medallions and balusters were terra cotta faux marble. From the street not even the architects could distinguish this from the real marble. Construction cost was on the order of \$125,000."

"The construction industry was FDR's first instrument for economic renewal

and social reform. Eligibility for grant participation required employment of registered architects and engineers. Public officials of impoverished rural counties who tended to rationalize that they could not afford the services of architects discovered they could not afford to do without them. Initially the minimum wage for unskilled on-site laborers was 25 cents per hour and \$1.00 for skilled workers. The first PWA construction contracts in Georgia were a Wiederman & Singleton water treatment facility for the Macon water works and an elementary school by Dennis & Dennis in Alma. That school was built for \$1.27 per square foot and is still in use.

P.E. Dennis died in 1929. John and Ward produced numerous churches, home, schools and civic projects for the next 35 years. Ward was President of the Georgia Chapter in 1949, and received the Ivan Allen award in 1962. John was a Fellow in the AIA. The most significant project of this period was the Insurance Company of North American headquarters. The building now houses Mercer University's Walter F. George School of Law.

A number of Macon architects worked in the firm prior to establishing practices of their own. Among them were Jack Holliday, Thomas Little, Sammy Thompson, Freeman Henderson, Charles Homan and Bill McLees. Others were Tilmon Chamlee of Milledgeville, Richard V. Richard of Albany, Felton Davis and Joe Bright of Valdosta, and John Huff of Waycross.

Peter Dennis, Ward's son, joined the practice in 1974 as a structural engineer. I joined the practice in 1987.

Peter Dennis' engineering work has expanded into industrial practice for several years. The firm continues to produce churches, homes, schools and civic and commercial buildings.

Russell Claxton, AIA

### Charette - from page 20

picturesque grouping of towers and turrets having "localized" symmetry in an otherwise unbalanced composition. Subconsciously we tend to want to balance up the scheme with new and otherwise "missing" elements. A look at the existing plan shows the reading room to be a complete, basilica type configuration, however, close inspection reveals one lateral wall to be solid, the other fenestrated (accommodation to an origi-

nal neighboring building). Also, the major reading room wall and front facade are composed of similar but unlike elements - each centered about itself only. This analysis suggests that additions to the interior arrangement, etc. would do well to honor this stylistic ethic in the same way. Covering up the existing structure or failure to deliberately articulate the new would also be a mistake with this philosophy in mind.

With all these structural, economic, functional, and social issues already demanding their just due of this old building, it's no wonder that the philosophical issue seems like the final straw. However, maybe therein lies not just one more problem but the seeds for a solution. If this building is to have any value in the generations to come, perhaps its philosophy is the only real imperative. Sir Banister Fletcher in his A History of Architecture, calls our attention to the medieval European Man who first developed the Romanesque style based on ancient Roman artifacts:

"He finds himself surrounded by the achievements of a proud past, and as he becomes conscious of his own needs he realizes the possibilities of the present. Then with dazed eyes and groping hands he collects these treasures of art and applies them to his daily needs. From the ruins of mighty edifices, he gathers fragments of hewn stone, carved capital and sculptured frieze, and places them together, with monoliths of porphyry and marble, upon old foundations to construct some building of service to himself. Thus, by a gradual discovery and understanding of the uses of these old fragments, did he succeed in adapting them to new needs, and thus a new art founded on the old."

This was not a simplistic recombination of past Roman forms but an acute understanding of the reasons for their existence. Late 20th Century Man is no more required to recreate Romanesque Revival than the Revival was to re-create Romanesque or Romanesque the Romans. However, it is incumbent upon him to understand the principles inherent in that school of thought and give them the visible expression only possible in his own present.

Lane M. Duncan, AIA  
Associate Professor  
College of Architecture  
Georgia Institute of Technology



## RECENT EDUCATIONAL PROJECTS

ELLIS, RICKET AND ASSOCIATES

Three recent projects by this firm include two for the Department of Post Secondary Vocational Education. This new state agency set as a goal, that new facilities set a new image. Both the Ogeechee Technical Institute in Statesboro and the Southeastern Technical Institute in Vidalia respond to this goal through the buildings completed in 1990.

At Valdosta State College, the architects have completed restoration and additions to the Administration Building. The original structure by Atlanta architects, Edward and Sayward, completed in 1917, was for the Georgia Normal School for Girls.

CREDITS: Technical Institutes:

Lindsey & Ritter, Albany; *Structural*

Nottingham, Brook & Pennington, Macon; *Mechanical and Electrical*

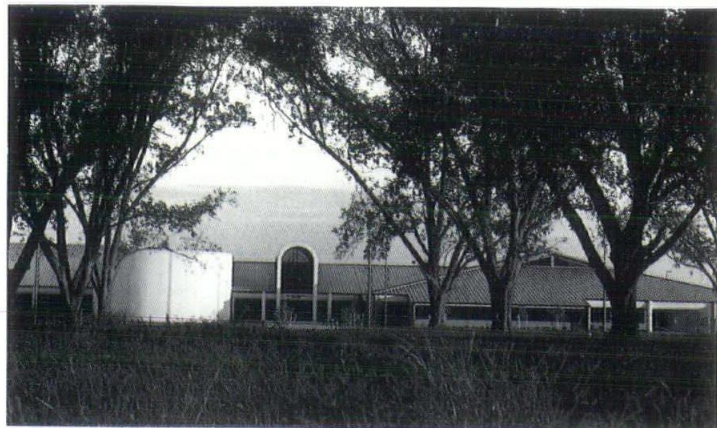
McDonald Construction Co.; *Contractor - Southeastern*

McKnight Construction Co.; *Contractor- Ogeechee*

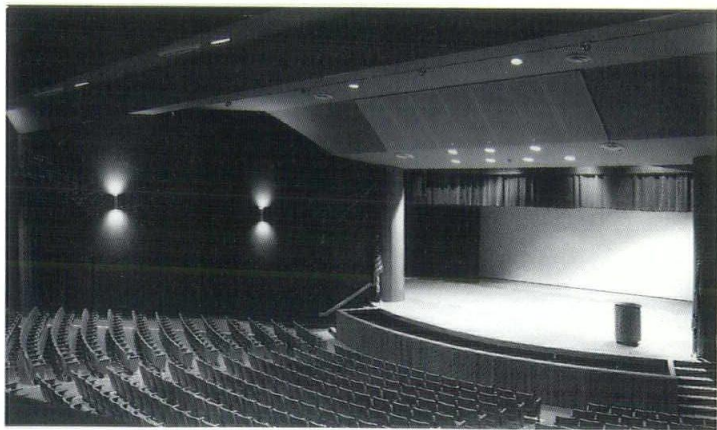
Valdosta State College:

Lindsey & Ritter, Albany; *Structural*

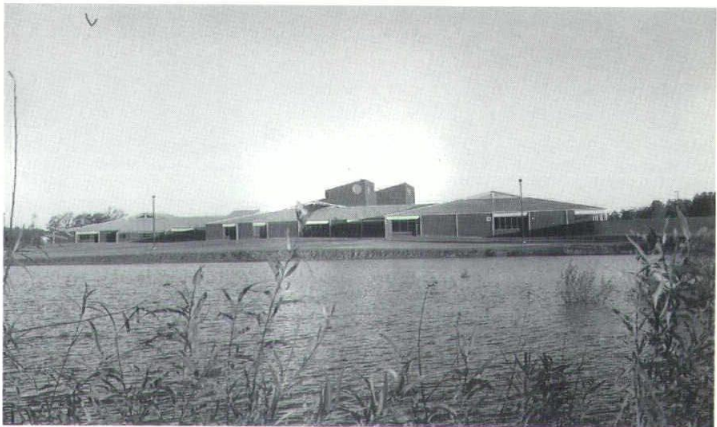
Heery Engineering Inc., Atlanta; *Mechanical and Electrical*



*Ogeechee Technical Institute, Statesboro*



*Auditorium seating 350; Southeastern Institute*



*Southeastern Technical Institute, Vidalia*



*Valdosta State College, Administration Bldg.*



## PENSACOLA CHRISTIAN COLLEGE PERFORMING ARTS AUDITORIUM

JAMES YATES BRUCE/SIDES AND POPE, Macon; *Architects*  
Nottingham, Brook and Pennington, Macon; *Engineers*  
Lueking-Sargent Associates, St. Louis; *Stage Designer*  
Charles R. Boner, Austin, Texas; *Audio Engineer*  
Eunice J. Borden, Sarasota, Florida; *Interiors*  
Hans Sumpf Company, Madera, California; *Mural Wall*  
*Designer*  
Martin-Johnson General Contractors; Pensacola, Florida

Completed in 1986, this performing arts center is one of the largest auditoriums in northern Florida. The Dale Horton Auditorium seats 3,356 and is included in the 122,000 square feet facility that also houses rehearsal halls, shops and other support areas.

The auditorium is an important part of student life at Pensacola Christian College; besides facilitating college chapel four days per week, Sunday vespers programs, student productions and guest artist's performances, the auditorium is also the home of the Campus Church, which regularly schedules services three times a week.

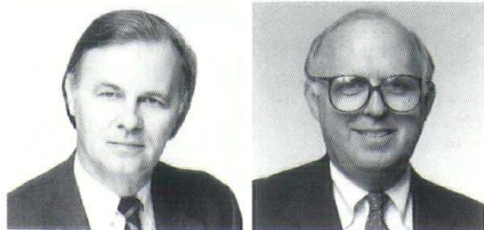
The beginning of a three phase construction plan, the auditorium complex will eventually include classrooms and studios for music art and speech departments as well as television and radio studios.

Of major focus is a curved wall 240 feet in length that depicts Biblical events from Creation to the Second Coming of Christ. This wall was sculpted by Scott Vaughn, Hans Sumpf Company. Vaughn considers this his greatest challenge since he first started working with clay in his high school art classes. After majoring in art in college, he has spent thirteen years in professional work as a clay sculptor.

The entire mural project took over 7,000 manhours to complete in just over one year. The mural itself is made from 250,000 pounds of clay; the clay used is a blend of clays mined in Lincoln, Ione, Friant, and San Jose, California.

After sculpting by Scott Vaughn and his assistants, the panel was dried and glazed. It took over 100 gallons of glaze for the entire project. The panels (cut into approximately 12-inch squares) were placed in the dry room (temperature over 100 degrees) for a few days. After the drying process was completed, the tiles were loaded into a 500-cubic foot shuttle kiln. The kiln is fired at 2,000 degrees for 72 hours. It took 20 kiln firings to complete the mural.





## Two Georgians Elevated to Fellowship

Marvin Housworth, left photo, a principal of Rosser Fabrap, and Larry Lord, principal of Lord, Aeck & Sargent, are among 90 architects the American Institute of Architects has elevated to its prestigious College of Fellows. Fellowship, the highest honor the AIA can bestow on any member with the exception of the Gold Medal, is awarded to members who have made significant contributions to the profession.

Both members of the Atlanta Chapter, AIA were selected for their notable achievements which "promote the aesthetic, scientific and practical efficiency of the profession," one of the "Objects of the Institute."

Marvin Housworth seeks prototypical solutions in designs, to integrate energy concerns, technological innovation, urban redevelopment and public participation.

At FABRAP, Housworth's design won a National Design Competition for the U.S. Expo '92 pavilion.

Other award-winning projects include the IBM-GSD Headquarters Building (TVS); Black & Decker Manufacturing Company, and the O. Wayne Rollins Research Center at Emory University, which is shown on pages 10 & 11.

Larry Lord has led in innovative uses of technology in designs for laboratories, airport expansion, energy-conservative high-rise buildings, as well as the development of comprehensive services for clients, going beyond design to client facilities management, assistance in land acquisition and development of new uses for computers in architectural practice.

Among Larry Lord's significant contributions is development of a Master Plan for the Centers for Disease Control (CDC), and as Project Director for the design of a toxicology lab that will be unique among laboratories throughout the world.

As Project Director for the Aaron Diamonds AIDS Research Center for the City of New York, Mr. Lord leads a team in development of designs for facilities planned for purposes beyond existing norms, as well as providing programming, budgeting and overall project management.

## Elizabeth M. Dowling Wins International Architecture Book Fair Award

Twenty-one books relating to architecture were honored with an awards ceremony at the second annual International Architecture Book Fair in May, during the 1991 AIA National Convention and Design Exposition held in Washington.

A Citation for Excellence was presented to Elizabeth M. Dowling, PHD, for her study of the Atlanta classicist architect, Philip Trammell Shutze.

Jury chairman Hugh Hardy, FAIA, observed in presenting these awards, "Publishing has become so much a part of the practice (of architecture) that it is absurd not to have such a program."

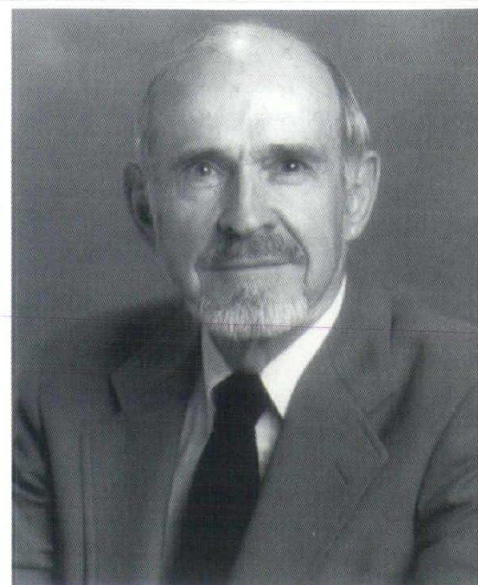
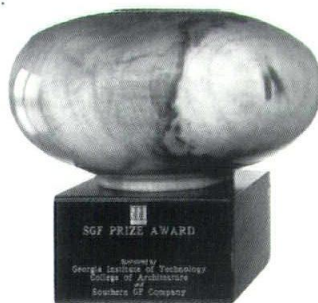
Dowling's book American Classicist: The Architecture of Philip Trammell Shutze, published both in hard cover and paper, can be ordered from the AIA Book Center in Atlanta.

## SGF Prize Moves On At Georgia Tech With New Impetus

Herb Cohen with his son Bruce announced at their annual dinner in May, the continuance of their sponsorship of the generous traveling fellowship which has been given since 1974.

The SGF Prize is a part of the college's graduate curriculum and is recognized as one of the most innovative educational programs in its field. The Southern GF Company, headed by the Cohens, annually presents \$10,000 in awards to the best projects of the final design studio in the program at Georgia Tech.

As part of the winner's prize, a wood bowl executed by internationally renowned sculptor Ed Moulthrop is presented, with appropriate inscription. Moulthrop, many will remember, is a former member of the Georgia Tech faculty.



E. Faye Jones, FAIA

## Labor Day With AIA

The 1991 Design Conference / Annual Meeting will be convened at Lake Lanier Islands over the Labor Day weekend. This resort area offers recreation and relaxation for the whole family.

The programs have been planned to allow fun time as well as provide stimulating architectural programs.

As the last holiday weekend of the summer, it will be an ideal way to combine a family outing with professional activities.

"Southern Architecture" will be the general theme of this Design Conference. Speakers will include E. Fay Jones FAIA, Fayetteville, Arkansas, the 1990 AIA Gold Medalist, and Sam Mockbee FAIA, Jackson, Mississippi, who will also chair the design awards jury.

## New Publisher Produces Magazine

With this issue, ARCHITECTURE/GEORGIA begins working with a new publisher; Richard Goldman and his firm, Publication Concepts, Inc. have successfully produced the last two Georgia AIA Reference Books, with this issue they are producing ARCHITECTURE/GEORGIA. We could not have started this magazine without the initial aide and effort of Diane D. Greer and Carolyn Maryland who handled the publication of the first two issues; we certainly want to express our thanks to both of them for their hard work. With the changes in publisher there are revisions to the magazines format. In lieu of the April issue the Reference book was circulated to all AIA members.



## 1991 Atlanta Chapter Archi-Awards

Chaired by Merrill Elam AIA, the 1991 Archi-Award jury selected eight projects for recognition. Joe Amisano, Harris Dimittopoulos, Geddes Dowling, and Frank Filer Venning joined Elam for the jury organized by Michael Lowry as part of the 1991 Archifest.

1. *Award* Expansion of the Georgia World Congress Center; Atlanta; Thompson, Ventulett, Stainback & Associates Architects; *Jury*: The working model, the study of light in the interior spaces, led the jury to the choice of this project.

2. *Honor Award* Tandy-Wagner Retreat; Comal County Texas; Osgood & Associates, Inc. (Houston Office); *Jury*: The design and presentation of this project were crisp and refined. The jury was particularly impressed with the inclusion/integration of an existing stone structure with the new construction.

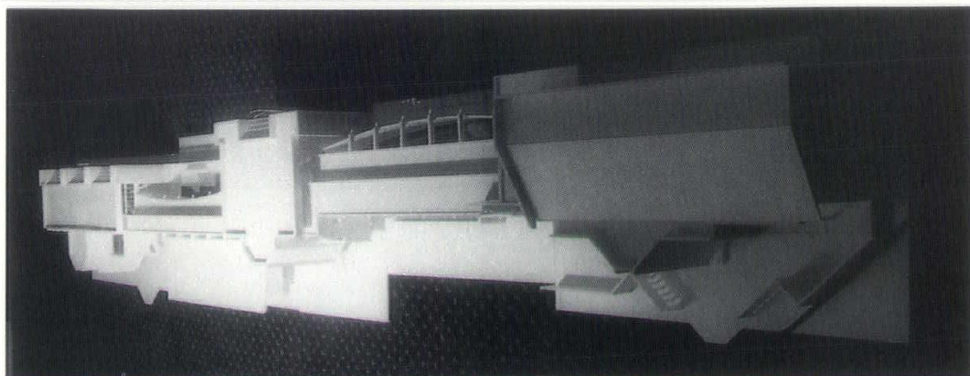
3. *Award* The Ideal Villa; Betsy Beamen Sears AIA, and Burn Sears AIA; *Jury*: The jury chose this project because of the relationship of the house to the site and the use of the modernist idiom. The choice of the jury was reinforced by the effective presentation of this project.

4. *Award* A Corporate Office for a real estate company: Chicago, Ill. and Denver, Colorado, Osgood & Associates, Inc. (Houston Office); *Jury*: These projects were chosen for their ordered plans, which were based on a strict orthogonal organization. The use of canopy forms lent a sculptural strength to the interiors. The precision of the presentation model and the photography enhanced the jury's understanding of the projects.

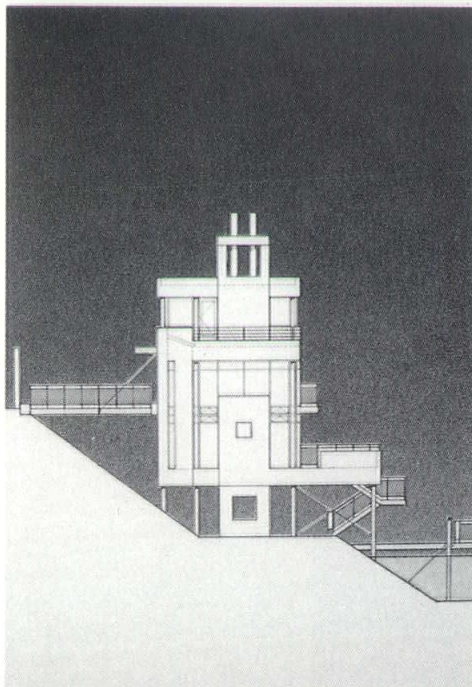
5. *Citation* Evanston Library Competition; Lane Duncan AIA; *Jury*: The project is cited for its skillful control of conventions, its simplicity and strength.

6. *Citation* Kennedy House; Lane Duncan AIA; *Jury*: The jury lauded the evidence of the generative poetic investigation.

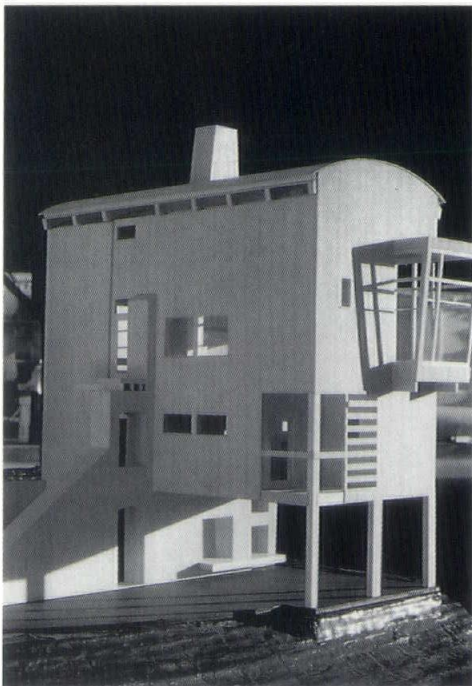
Not illustrated are two projects receiving *Citations*. A private residence by David Tench AIA was selected by the reviewers for its unabashed and unresolved whimsy. A design team which included Francis Kilpatrick, Barbara Lane, Marshall Levy, David McCauley and Bruce Tolbert AIA was cited by the jury which noted its promise of direction which should be fulfilled in the team's future work. This team submitted their design for the Evanston Library Competition; Evanston, Ill.



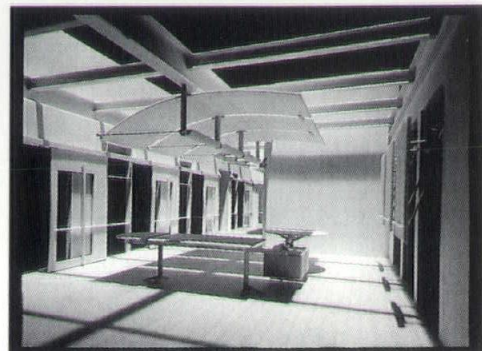
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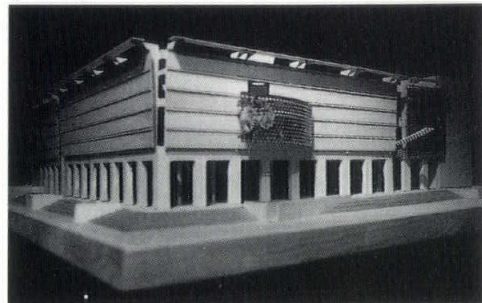
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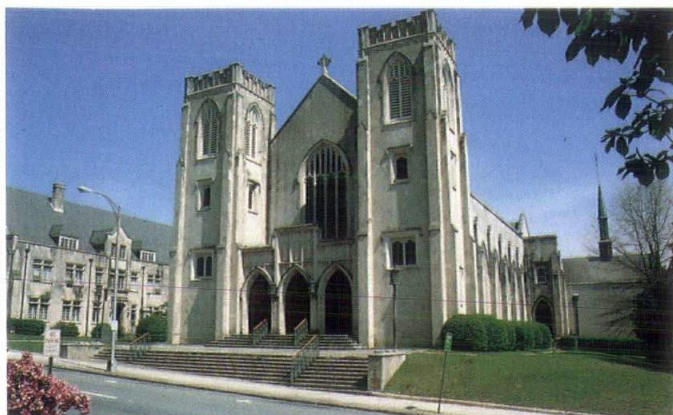
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(top to bottom) renovation projects and additions to Mulberry Street Church, where Ellamae League was also a member; Architect League's own residence; residence for son Joe, Sr., widely published for its design; Scottish Rite Temple. All in Macon.

## First State AIA Chapter President, Ellamae Ellis League, FAIA

During the Spring, Ellamae Ellis League, friend and compatriot to many in the state organization passed away. For forty-one years she maintained her own practice in Macon, after twelve years of experience in other firms. She closed her office in 1975.

Active in AIA affairs since 1944, she is remembered by many for her regular attendance at Atlanta AIA meetings, driving up from Macon to be a part of these professional gatherings. She was instrumental in the unification of the AIA chapters in Georgia and was elected the first president of the Georgia Council AIA in 1964. She served in many offices with the state AIA and also held offices in the South Atlantic Regional Council; she rewrote the group's by-laws in 1965.

In her community, Ellamae League served on the Board of the Macon Little Theatre, as a representative on the State Department of Mental Health's Citizens Council and on the County's Board of Mental Health.

At Georgia Tech she was recognized for her encouragement with the student chapter and she suggested the first national Student Association Regional Convention be held there in 1966. She instigated and helped direct the establishment of student participation programs with AIA. At an awards ceremony honoring Mrs. League it was said, "Our recipient has dedicated much of her time and effort to insure that students and young professionals are encouraged, trained and inspired."

The national chapter AIA honored Mrs. League in 1968 by electing her to fellowship in the American Institute of Architects, in recognition of her service to the profession. The Georgia Association recognized her in 1975 with a bronze medal in appreciation of her service and contributions to AIA and her community. In 1982, for enduring service to her profession, she received the first Bernard B. Rothschild award; the highest honor the Georgia Chapter can bestow, this award is given in recognition of the most distinguished service to the profession of architecture in the state.

Ellamae League's work in the preservation of the Macon Grand Opera House, gained recognition with the bestowing of the Ivan Allen Senior Award by the Atlanta Chapter AIA.

After graduating from Wesleyan College, she married. She had two small children when she was widowed. Her architectural education started with working in a Macon office and six years of correspondence courses from the Beaux Arts Institute in New York. Later she left her children with her mother and studied at the Fountainebleau School of Fine Arts in France.

Mrs. League explained to an interviewer, "It was the thing to do, to study architecture in France."

Commenting on her practice, she said, "The success of the whole building depends on the site plan. All architects should be environmental architects...The ideal situation is one in which the architect controls not only the design of the building, both exterior and interior, but the choosing of the site and its landscaping. It's the total concept that makes the total picture."

Ellamae Ellis League as architect worked with hospitals, churches, schools, governmental and institutional buildings and homes. She was actively concerned about the preservation of historic and important structures in her community and state. She has left a legacy of contribution and service. Her tradition continues through her daughter Jean Newton, practicing in Macon and her grandson Joe League, a vice-president with Jova/Daniels/Busby, in Atlanta.







*Residence of Mr. & Mrs. Robert E. Chanin, Macon*

*Moultrie residence of Mr. & Mrs. Jimmy Jeter*

## Public-Spirited, Gentleman Architect, William Frank McCall, Jr., FAIA

Frank McCall was remembered recently for his devotion to the state chapter, and it was an observation that he was a very close friend to his compatriot Ellamae Ellis League. Frank passed away this spring after a long illness. His practice is continuing in Moultrie through the efforts of his partner, Cornelius J. Turner, IV.

Frank McCall's work, his practice begin in 1938, reflects his thorough understanding and knowledgeable interpretation of details pertaining to style and period. McCall willingly accepted residential work; homes designed by him have been featured in national publications. He also has been active in adaptive use projects, instilling existing structures with new functions which enable the community to enjoy these earlier structures.

Although his work is found throughout the southeast, his numerous commissions in Moultrie, Ga. have made a favorable change on that townscape.

Frank McCall was a founder of the Georgia Trust for Historic Preservation. He served six years on the Board of Trustees prior to his election to the Advisory Board.

Most notable among his many civic and cultural undertakings was his leadership in the American Cancer Society; he helped organize the first "A Fabulous Welcome to Spring" benefit for the cancer society.

Active in the American Institute of Architects he was proposed successfully for election as a fellow by Ellamae Ellis League and Ward Dennis and became one of the state's honored practitioners for his service to the profession and his community.

One of nine 1980 recipients of the Governor's Award in the Arts, Frank was recognized not for architectural merit alone, but for contributions to the arts in the state through his energies and interests. Then Governor, George Busby, commented that he was an outstanding and generous public spirited citizen of Georgia.



For his residences in Georgia and Florida, McCall received from Classical America, The Arthur Ross Award in 1986. Presented at The National Academy of Design, he was honored for sustaining the classical tradition in the art of architecture.

According to Bill Mitchell who has photographed McCall's work "Frank McCall and his architecture have style, taste and manners in an age that is beginning to appreciate those traditional virtues again. He and his complete designs have always had

those virtues - that they are appreciated again only adds to the popularity of the man and his architecture."



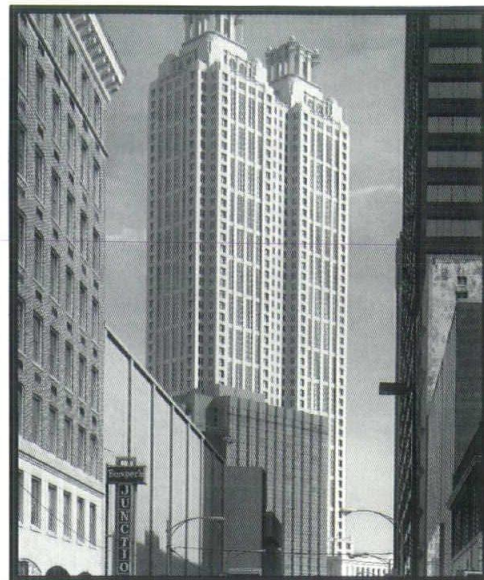


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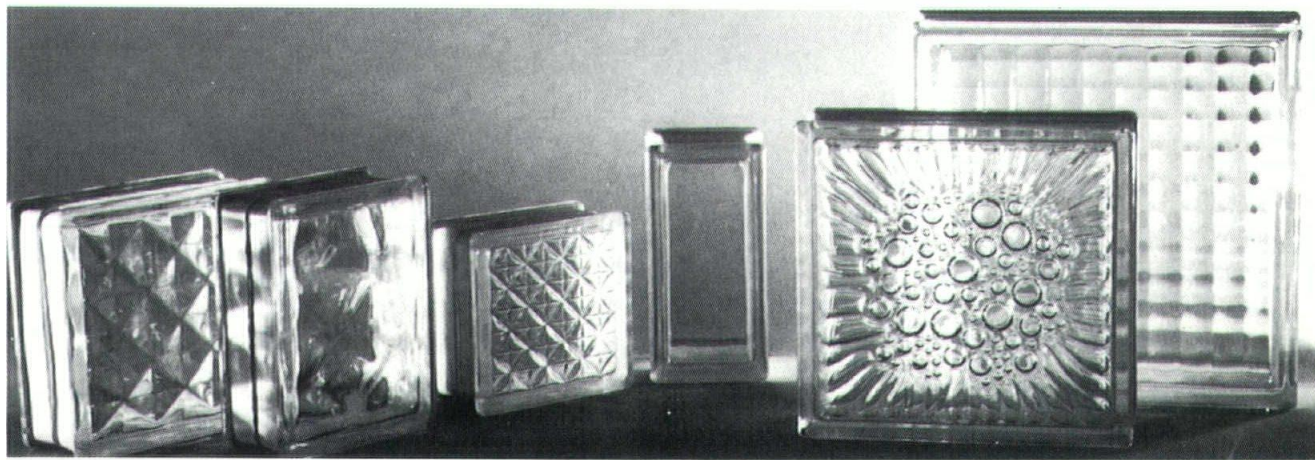
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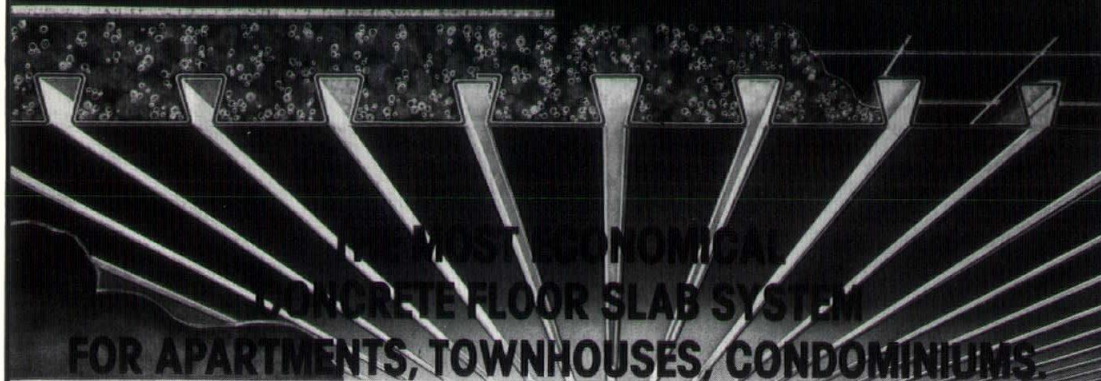
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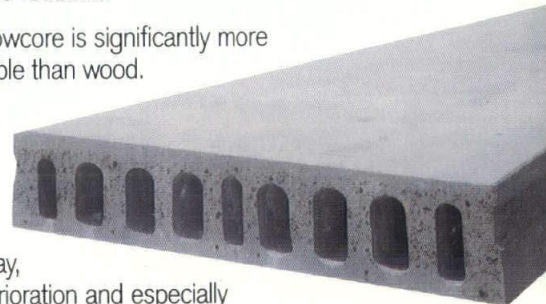
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